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CARNEGIE MAGAZINE

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VOLUME VII PITTSBURGH, PA., SEPTEMBER 1933 NUMBER 4



THE ALEXANDER MURALS
PORTRAYING "THE CROWNING OF LABOR"
MAIN STAIRWAY, CARNEGIE INSTITUTE
(See Page 111)

THE CARNEGIE MAGAZINE

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VOLUME VII NUMBER 4
SEPTEMBER 1933

O it is excellent
To have a giant's strength, but it is tyrannous
To use it like a giant.

—MEASURE FOR MEASURE

♦♦

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4:00 o'clock.

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♦♦

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The Carnegie Institute will be the final home of every worthy collection of pictures and museum objects when the men and women who have chosen them wish to have the world enjoy them.

—ANDREW CARNEGIE

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BON JOUR, PRESIDENT DODDS!

Princeton has chosen for her president Harold Willis Dodds, a son of Western Pennsylvania, who is accredited with those qualities of scholarship and personal worth which are sure to win the enthusiasm and approbation of all the friends of that great institution of learning. His authority in the grave subjects of economics and finance led to his selection as an advisory expert for the Government of Nicaragua; and again the aid of his clear mind was invoked in the settlement of the Tacna-Arica controversy. During the World War he served on the United States Food Commission. His interest in city government led to his selection as secretary of the National Municipal League. Last year upon the request of the Governor of New Jersey he devised a State budget which, accepted only in part, would in its fullness have revolutionized taxation and its expenditure in that State. He was educated at Grove City College, his first year out taught in Parnassus High School, near Pittsburgh; then on to Princeton for further study; next made professor of economics at Purdue, and later of political science at Western Reserve University; and now to this chief executive position at Princeton fully equipped by study and experience for its exacting leadership.

"UNDER THE CIRCUMSTANCES"

DEAR CARNEGIE:

May I correct Penelope when she says on page 81 of the June Magazine: "Jason, do you think that any American girl could walk under such circumstances from New York to San Francisco?"

I would question the Gardener's wife on her use of "under the circumstances" when "in the circumstances" is clearly right. Consider the Latin background of the word and it immediately becomes apparent that what is round (circum) us can never be over us.

—JOHN H. BLAKE

Mr. Blake's point is well taken and we yield to his correction and the explanation behind it. But we turn to H. W. Fowler, joint author of "The King's English" and "The Concise Oxford Dictionary," who reasons that "the circumstances" means the state of affairs and may naturally be conceived as exercising the pressure under which one acts. The Oxford English Dictionary, far from hinting that either form is incorrect, assigns them different functions: mere situation is expressed by "in"; action affected is performed "under." We blush for Penelope, who should have recognized that she was describing a situation only, and "under" was therefore an erring preposition in that case, but the authorities show that "under" and "circumstances" may keep company when the proper function is observed.

EXPERIENCE

Experience becomes the great test of truth and is perpetually contradicting the theories of men.

—SAMUEL JOHNSON

GERMAN GENIUS COMES TO AMERICA

Tech Faculty Acquires Three Great Scientists

By THOMAS STOCKHAM BAKER

President of the Carnegie Institute of Technology



AN eminent German scientist said to me this summer: "German science, one of the most priceless of our national treasures, has lost much of its glory through the ruthless interference of the

government. It is as though a child had smashed a beautiful mirror and did not know what to do with the pieces." Last January and February, while lecturing in Germany, I visited a number of German universities and I was amazed at the quality and quantity of the scientific work that was being done. Political clouds were gathering on the horizon but I was assured that little had happened to hamper the studies of the university men. They were anxious about the future, but they were proud of the past and content with the present. Since then, the clouds have brought a storm which has wrought havoc in many of the institutions devoted to research and to education.

Last February in Munich I was invited by a distinguished chemist to visit his new laboratory which had just been built with funds furnished by the Rockefeller Foundation. The professor was deeply touched by the liberality and thoughtfulness of his American benefactors. I knew him to be a man of great distinction as a scientist. I soon discovered him to be a man of great personal charm, and with very inspiring qualities as a teacher. Three months later, when I read of the

upheaval in the German universities, I feared that my Munich acquaintance (of Polish origin) might be forced to resign. I went therefore to the officers of the Rockefeller Foundation in New York and told them that we would be happy to offer the Munich professor a position at the Carnegie Institute of Technology should he decide to leave Germany. Thus began a series of conferences and an exchange of letters which finally made it desirable that I make a hurried trip to Europe. The conferences were continued in the Paris offices of the Rockefeller Foundation. There I was told that after months of uncertainty my Munich friend had been permitted to retain, at least temporarily, his post, but that there were many other scientists of equal or even greater attainments who would welcome an opportunity to emigrate. Some had been "sent on leave," a term which made their future very uncertain; some were unhappy in the new political atmosphere and felt that their work must suffer. As my discussions had been concerned with a chemist up to that time, my first inquiry was, "Who is the best available chemist?" The reply was, "Berl of Darmstadt. He is not only the best available chemist but the best technical chemist in Germany, and possibly the best in Europe." I told my informants that I knew Professor Berl; that he had visited me in Pittsburgh and I had visited him in Darmstadt; that he had contributed to our Coal Conferences, and was interested in just those phases of chemistry in which we Pittsburghers are interested; but that it seemed inconceivable to me that Germany would part with a scientist whose contributions to pure

chemistry and to German industry had been so valuable. There was nothing for me to do but to decide immediately to go to Darmstadt.

I then asked who was the best available physicist and I was told "Unquestionably, Stern of Hamburg. But," it was added, "you can hardly secure him because he is considering a call to Oxford." However, I set out for Germany with recommendations other than those of Berl and Stern.

In Paris I had learned from my advisors at the Rockefeller Foundation that the exodus of German scientific men had already begun. England had probably secured the greatest number—Oxford, Cambridge, the University of London, Manchester, and other provincial universities. The Belgian universities had invited several. The Dutch, South American, Russian, and Scandinavian universities were eager to strengthen their faculties from this source. My first talk with Berl in Frankfurt brought forth the statement, "I should like to think it over."

In Berlin I met at dinner a small group of the directors of the great research institutes for chemistry and physics (all "Aryans," to use the current phraseology). They were as warm in their praise of Berl and Stern as my advisors in Paris had been. I should add that Dr. Abraham Flexner, the head of the new Institute for Advanced Study, now located at Princeton, had given me a letter of introduction to the editor of the leading German scientific publication, whom I consulted daily and whose advice I found invaluable and who encouraged me to do my best to secure for Pittsburgh the men whose engagement has just been announced.

I shall not go into the details of the negotiations. I saw many men, any one of whom I realized would be a valuable addition to our faculty. A chance meeting with Professor Stern in Berlin made me believe all the handsome things that have been said about him. A visit to his Physical Institute in Hamburg, also partly equipped by the

Rockefeller Foundation, increased my eagerness to invite him to Carnegie. But I left Hamburg with very little hope of making Pittsburgh more attractive than Oxford.

In Heidelberg I had a second conference with Professor Berl and an arrangement was concluded satisfactory to both of us. I then returned to Paris and spent several days anxiously trying to decide whether my invitation to the physics post should go to a younger and less famous man or whether I should wait until I returned to America for Stern's final answer. Two days before my sailing date, however, I was surprised and delighted to receive a telegram from Stern asking for an appointment in Paris for the next day. At this meeting he told me he was prepared to consider favorably my proposal. He had spent one semester in America at the University of California, from which institution he had received an honorary degree. He had a number of friends among American physicists whom he admired and he thought he could do good work here, but he would like permission to bring with him his assistant, Dr. Estermann, who had been with him ten years and whose name was associated with some of his important discoveries. He said further that Dr. Estermann had been in the United States for a year and a half, having held a Rockefeller national research fellowship, and he would be invaluable in helping him to set up his new experimental laboratory. Dr. Estermann had accepted tentatively an offer to go to the University of Cambridge, but had consented to join Professor Stern if I could make it possible. To this request I was unable to give an immediate reply. On my return to Pittsburgh and after many consultations with a number of gentlemen whose opinion I valued, the matter was settled at the beginning of August by an exchange of cablegrams and Professor Berl, chemist, Professor Stern, experimental physicist, and his assistant, Dr. Estermann, will join our faculty at the

beginning of the academic year 1933-34.

There is not the space to give the biographies of our new professors. From what has been said it may be inferred that Professor Berl, who is the older, has practical interests as well as scientific interests. He is a man of the world, adaptable, courteous, and with a most engaging personality. Professor Stern is the pure scientist—a great experimentalist, possibly the greatest experimentalist in the field of physics. His name has frequently been mentioned in connection with the Nobel Prize. While his interests center largely in his laboratory, he is a companionable man with wide intellectual interests. His name is often associated with our great American physicists—Langmuir, Compton, Millikan.

Engineering must have a background of pure science, if it is to advance. The engineer is the liaison officer between the scientist's laboratory and the industrial plant. Therefore, in enlarging the purely scientific resources of our institution, we are quickening the work of our engineering faculty and its students. I believe the additions to our faculty which have been made this past summer will strengthen materially the Carnegie Institute of Technology, secure for it a wider recognition, and stimulate the intellectual and scientific life of Pittsburgh. Already our Coal Research Laboratory and our Metals Research Laboratory have gained an international reputation for Carnegie. Now we may hope that our work in the chemistry and physics laboratories will bring forth results of as great or even greater significance.

It is most fortunate that our new professors in coming to us do not displace any of our present staff, which has remained intact through the period of the depression; and it is my hope that funds may be secured for the maintenance of the new laboratories from sources outside the Institute.

It is easier to act, even to act heroically, than it is to sit down and have an idea.

—JOHN ERSKINE

FOUNDER'S DAY

THE annual celebration of Founder's Day in Carnegie Music Hall will occur on Thursday afternoon, October 19, and the trustees are preparing an interesting program for that occasion.

The International Exhibition of Paintings—the thirty-first in the history of the Institute—will be formally opened to the public and the prizes will be announced at that time.

IN PURSUIT OF DISCUSSION

MARKED interest is being manifested by the public in the formation of discussion groups as announced recently by the Post-Gazette. The readers counselor of the Carnegie Library, Charles W. Mason, has established his office as a clearing house to bring together those people of kindred interests who wish to form study and discussion groups. All those who are so inclined are invited to leave their names and addresses on file in that office where they will be classified under the various subject headings.

As soon as a sufficient number have expressed their desire to take up any given subject, they will be notified of the date and place of the preliminary meeting, at which time they will start their own program according to such rules as they may agree upon. There is no formality or fee. Leaders, in most cases, will be selected from the group. In many cases the groups will meet in the homes of various members or in club rooms. A wide range of subjects has already been asked for, including poetry, psychology, art, literature, and social science.

ONE PATH TO EACH MAN

Each man has his own vocation. The talent is the call. There is one direction in which all space is open to him. He has faculties silently inviting him thither to endless exertion.

—RALPH WALDO EMERSON



APOTHEOSIS OF PITTSBURGH

The central panel in the Alexander murals at the head of the main staircase reveals the industrial city as a mailed knight being crowned with the rewards of labor.

THE JOHN W. ALEXANDER MURALS

EVER since man tattooed his body and stained his cave walls with berry juices, there has been mural painting of a sort, earning it the right to be called the most instinctive of the arts.

Despite its early impetus, however, few of the arts have had as disjointed an evolution: its advance has been far from continuous, its popularity has risen and fallen with the changing temper and talent of progressive civilizations, it has been an indifferent artistic medium in the hands of some nations and an unsurpassed expression of beauty in others, it has reached the heights of genius only to be completely neglected by whole centuries of artists thereafter.

In America mural painting has been one of the last forms of art to be tried. Until very late in the nineteenth century it was a medium that had been given little or no attention. There may be two possible explanations for its delayed flowering—one is found in the fact that a creator of murals must be an artist who has first had a long experience working at an easel before he can attempt the greater problems that will confront him in covering large wall spaces; the other might be that practical builders had so many walls to raise in a young country that they had no time to consider such an unessential as the embellishment of them.

But as our nation matured and grew at a more ordered pace to permit the development of native artists of longer standing and more extended background, and as Americans came more and more to demand beauty in all their surroundings, it was logical that the time had come when mural painting could be employed worthily. The first real stimulus to mural painting in the United States was felt when the plans for the Congressional Library at our national capital called for the services of twenty-two artists—among them such enduring names in art as Edwin H.

Blashfield, Elihu Vedder, Walter Shirlaw, Frank W. Benson, Kenyon Cox, Gari Melchers, George W. Maynard, and John White Alexander—to execute twenty-two different and distinct sets of murals. A few years later, in 1893, the World's Fair of that year intensified public appreciation of this same mode of painting by its many and beautiful decorations.

This period, then, spurred on by the adornment of the Columbian Exposition and our most famous library, marked the initial interest in murals and that interest has known no abatement since. In fact, in the year just passed statisticians in things artistic report that in the face of a waning demand for easel paintings, there has been an unusual activity in murals. As proof of present-day enthusiasm, we have such contemporary mural painters as Boardman Robinson in his history of commerce in the Kaufmann Store at Pittsburgh, Ezra Winter in his history of diplomacy in Cornell's Willard Straight Hall, and Diego Rivera in his portrayal of a city's industries in the Detroit Institute of Art.

The subjects of these first American murals that began to appear in state-house, library, hall, and church clung to the traditions of like decorations that had preceded them—rich in symbolism and picturesque unreality. No native influences governing the painter could yet be detected. It remained for the Carnegie Institute to acquire the first group of murals that caught a new and utterly different mood and vision: an inspiration born of the young democracy that dared to see beauty in the inarticulate masses and dignity in their trying toil.

The artist who broke this hard and fast precedent in subject was John W. Alexander, an established American portraitist, who had had only two earlier experiences with wall decora-



tion—his lunettes of "The Evolution of the Book" in the Congressional Library, and of "The Evolution of the State" in the capitol building at Harrisburg, giving him his opportunity to prove himself as a muralist of the first order. In his Evolution murals he was doubtless assigned idealized subjects, and his interpretations left nothing to be desired. When he received the commission in 1905 to illuminate the walls of the new Carnegie Institute, however, the trustees of the Institute had such faith in his complete ability that they made not one binding stipulation, not one controlling suggestion. He was to create them as well as to give them breath. Given free rein, Alexander had the courage to make an extreme departure. For the first time a mural painter did not turn to a glorified and indefinite past or to imaginative symbols far removed from common ex-

perience. Instead, he looked about the city of Pittsburgh—which he knew so well as a boy—so real, so earnest, so unglossed, and on every hand he saw color and pattern rising out of the sweat of human bodies, the fog that follows the rivered valleys, the smoke of belching mills, the steam of throbbing engines. Putting all these together, he called the whole "The Crowning of Labor." Art inspired by industrial scenes is not unfamiliar to us today, but twenty-five years ago it was nothing short of startling.

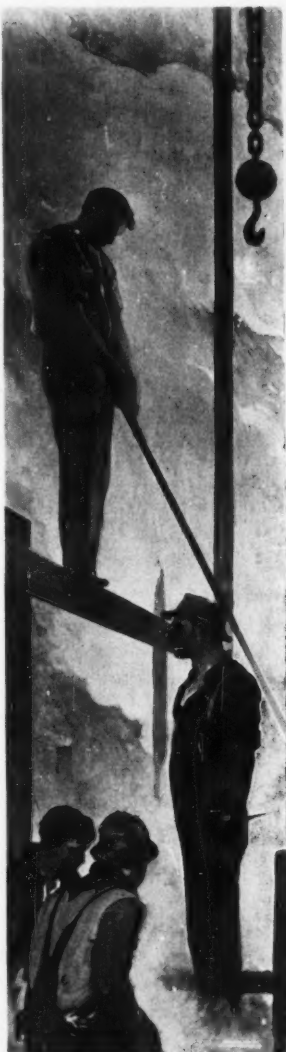
For the first time an artist conceived of a wall design that had personalized meaning—not only a message of general significance to all but of unique significance to those who were to live closest to it. For the first time a decorator took his artistic cue from the immediate pulsing life about him instead of from some universal or abstract



thought that might as well have adorned the walls of a building in Berlin, in Rome, in Madrid, or in New York. For Alexander dreamed of walls that would embody the spirit of Pittsburgh and no other and that would reflect a new city consecrated to the joy of labor.

He had sixty-nine panels, covering three stories and measuring over five thousand square feet, on which to paint—panels of such diversity of dimension that it would seem impossible to effect a continuity. At the time that the commission was awarded it was said to be the largest and most important piece of work ever given to a single artist in this or any other country. Yet he plotted his space with such ingenuity that one scarcely suspects that he had a very difficult problem to overcome.

The fifteen first-floor panels are long and narrow, forming a frieze known as "Labor." In these he placed the men in the mills, stretching, straining, and pulling through veils of man-made mist. These are the workers in steel, whose Cyclopean energies were carrying the name of Pittsburgh round the world. America was then setting a precedent among nations in its recognition of the rights and possibilities of labor; hard work without regard to rank or station was of the very woof and web of our democratic ideals. Here



at last were murals peculiar to a nation and to a city.

It was Alexander's intent to lift labor from the neglected commonplace to the heights of art and beauty, yet he was at once fearless and sympathetic in his revelation. He made them neither slaves nor gods; he considered labor as neither a matter for heroics nor for degradation. Toil does not transfigure men, but it does give them a poise, a might, a dauntless will, a head-high feeling that make for strength of character. Workers in steel take on the qualities of the metal—endurance, weight, elasticity, force. So Alexander saw them. How truly he pictured them was attested when the mill men came to see themselves as inspirers of art. Their delighted approval of the artist's interpretation and understanding of them, Mrs. Alexander recalls, was cherished by her husband far beyond any praise of critic or associate.

Ascending to the second floor we find panels of both wide and narrow heights, in contrast with the elongated spaces on the floor below. In the large panels that immediately meet and hold the eye at the head of the main staircase is the allegory, around which the whole theme of the series revolves. It is to be imagined that the smoke and steam of the lower panels have risen to the floor above, out of which emerges

the mailed figure, the apotheosis, typifying Pittsburgh. Here again Alexander makes a daring change from the accepted idea—cities have ever been personified as feminine; but, custom to the contrary, Pittsburgh became masculine in his hands. And how in keeping! Pittsburgh was a city apart, a city of brawn, of sinew, titanic of heart, in strength a Tubalcain.

Mrs. Alexander describes the meaning of the second-floor panels:

"Pittsburgh has been depicted as a knight in steel armor in order to suggest the strength and power of the city. Labor having reached its highest expression, the city is being crowned and heralded by hosts of winged figures blending with the smoke and steam, which have partially dispersed. These figures bear tributes to the city, such as Peace, Prosperity, Luxuries, and Education. To the left of the mailed figure the ugliness and impurities roll away in clouds of dark vapor twisted into the forms and faces of grotesque demons.

"These winged figures appear on all sides of the second floor except in the alcoves, where the panels again represent the energy and power of the city, but differ from the frieze of the first

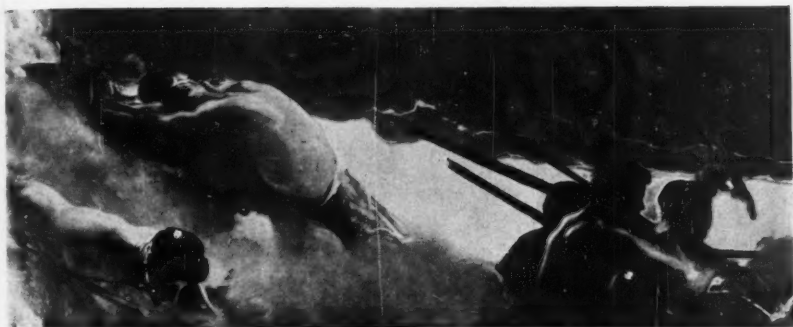
floor, for here we find depicted the high buildings in process of erection, the heavy trains of cars, the boats on the rivers, the blast furnaces and the hills which are so much a part of Pittsburgh.

"At each end of these alcoves high narrow panels, representing men at work against the sky as if at a great elevation, connect the frieze with the larger panels of the second floor."

Recognized as the foremost painter of women of his day, Alexander must have rejoiced in the great panels which provided such freedom of space for his winged figures. Master of the swirling line, he was never more in his stride than when he painted these refined, gentle beings, reminiscent of his celebrated "Isabella, or the Port of Basil."

Advancing half way up the last flight, we find the stairwell surrounded by a frieze of twelve panels known as the "March of Progress." The transitional link in the story, connecting the third floor with the second, this procession contains nearly four hundred figures which—again according to Mrs. Alexander—"represent the ceaseless, resistless onward movement of the people. On these panels crowds of men, women, and





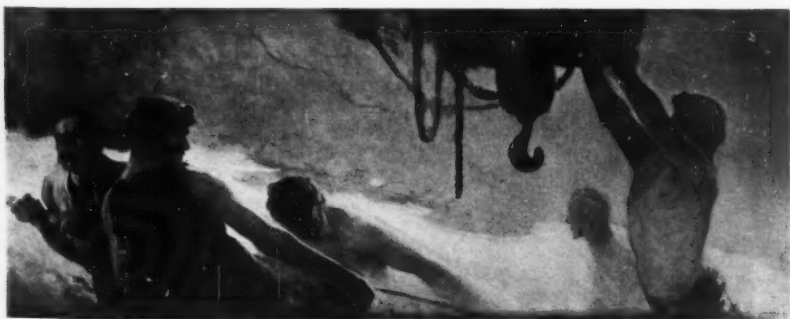
children press on toward progress and success. The types selected are the ordinary types of American working people. No effort has been made to idealize them either in dress or feature."

They are the good, substantial folk who form the backbone of our nation, who—given the opportunities of life—make a great and sturdy people.

The panels of the third-floor walls were to reveal the culmination of labor and industry—art, science, literature, music—all those reposeful things that are the final rewards of the union of muscle with mind. That they were left uncompleted at Alexander's death will always be a source of regret. The forty-eight murals which were finished took three or four years of almost uninterrupted work and were executed in their entirety by the artist himself. He was unable to have any assistants because he was left-handed, preventing others

from taking up his designs where he left off. Nor could his idea for the third-floor decorations be carried out by another, because he worked directly on the canvas with the barest of outlines to guide him. Until some other who can match the Alexander spirit shall be found these walls will remain blank.

When one tries to describe the feeling produced by the Alexander murals, words suggestive of music come crowding to mind—the cadence of beating muscles, of chugging trains, of creaking crane, of marching feet; the melody of repeated curve in spiraling smoke, in floating wing, in billowing veil; the high tones of the brilliant red background of the Steel Knight and blast-furnace flashes illuminating his armor chorded against the dull grays and greens and blues of the frieze of labor and the industrial panels; the staccato



note of a vibrant figure suddenly standing forth out of the welter of confusing steam. All result in a lyric quality that is unmistakable and unforgettable.

All Pittsburghers know the Alexander murals; they need no introduction, but a little restudy might prove interesting. They have stood the test of thirty years and have become ever more livable. Reviewing the criticisms that followed on their completion, we find one after another agreeing that above everything else, they are "unequivocally modern."

Looking back just thirty years and comparing the estate of the laborer—when his picture was a stranger to art—with his estate today, when a new social order is beginning to elevate him to heights yet unknown, we have a renewed appreciation of these murals as a vital and historic comment on this great industrial community.

John White Alexander was born in old Allegheny in 1856, was soon left an orphan, and had to shift for himself. The hectic reconstruction years following the Civil War found him rushing telegrams in the service of the Atlantic and Pacific Telegraph Company. In the lulls between deliveries he sketched pictures on the back of telegraph blanks. First his industry and then his talent attracted the admiration of the president of the company, Colonel Edward Jay Allen, grandfather of Hervey Allen, the distinguished young Pittsburgh author whose recent novel, "Anthony Adverse," is at present being received

with such high favor in the literary world.

Colonel Allen took the boy under his care, encouraged him, and made it possible for him to have a small studio. When he was not yet eighteen and with only \$50 in his pocket, he set out for New York, determined to sell his art. Harper and Brothers had plenty of illustrators, but so persistent was young

Alexander that they made a place for him as an office boy. Soon he had worked himself into a position on the art staff, where he acquired some valuable training during the next three years. Meanwhile he saved \$300, which sum soon paid his way to Paris. But Paris was disappointing—the art schools were closed for the summer and he knew no French. Fortified with a few German words, he next set



out for Munich. There and in Pölling in northern Bavaria, at that time the center for a small colony of American artists, where he met Frank Duveneck, he spent the following two years in study. Here it was that he did his first real work in painting. He so appealed to Duveneck that when he decided to take a group of young students to Florence he chose young Alexander to go with him in advance to select the studios. This congenial coterie existed for two years in the Renaissance city. His summers were spent in Venice, which gave him occasion—quite by accident—to meet Whistler, who at that moment was absorbed in the execution of his famous



THE MARCH OF PROGRESS

There are twelve panels containing almost four hundred figures in this series of the Alexander murals. These formed the transition in the theme which was to connect the second-floor panels with the third. The twenty-one third-floor panels, planned to show the culminating fruits of industry and labor, were never completed.

series of Venetian etchings, out of which grew a lifelong friendship. For a living he sent sketches back to Harper's and also taught art classes.

In 1880 he returned to his American home, but Pittsburgh, with its name as an art center still to be established, was not ready to acclaim him as an artist who had arrived, so he returned to New York and established a studio there. He soon received his first portrait commission when Henry Harper, of Harper's, asked him to paint his small daughter. For the next ten years, during which period he executed his murals in Washington, he made New York his home but returned often to the Continent for short intervals of study. In 1890 he took up permanent residence in Paris, maintaining it there for the next eleven years. In 1893 he exhibited at the Société Nationale des Beaux-Arts, when his group—"Portrait Gris," "Portrait Noir," and "Portrait Jaune"—were the artistic sensations of the Salon. He was elected at once as an associate in the society, and a year later he became a full member. It is

said that few American artists have been more completely accepted or more thoroughly beloved in the French capital for himself and for his genius than was Alexander. With this French recognition came an international reputation, and one honor after another soon followed from art centers at home and abroad. In 1901 he returned to America, with New York City again as his headquarters, where his effective influence, especially

in his encouragement of unknown artists, was felt constantly until his death at the height of his career in 1915. At his death he was considered to be the "most daring pictorialist the world had ever seen." His paintings adorn many of the most important galleries in Europe and in our own country.

Beginning with his first medal which he was awarded in 1879 at a students' exhibition at the Royal Academy of Fine Arts in Munich, he was the recipient of almost every art prize to be won—including the first of the annual prizes (1901) for his painting, "Autumn," given by Andrew Carnegie to the most meritorious oil painting in the Society of American Artists Exhibition, and the first prize in the Carnegie International Exhibition of Paintings (1911) for his painting, "Sunlight," now owned by the Art Institute of Chicago.

He was president of the National Academy of Design—the honor of honors to any American artist—and was many times a juror and always an exhibitor in the Carnegie Internationals.

At his untimely death he was a member of twenty different art organizations, through which he exerted an abiding interest in art education in the public schools and the use of museums by the children of America. His greatest pleasure was the sharing of art with others, and he was always a pioneer in the dissemination of esthetic ideals among the many.

He ranked with Abbey, Whistler, and Sargent—an illustrious company.



THE TENTH MUSE (SELF-PORTRAIT)

By JOHN W. ALEXANDER

Lent to the Carnegie Institute
by James W. Alexander, son of the artist



"THE PLAY'S THE THING"

A Study of the Open-Air Theater

BY E. MARTIN BROWNE

Director of Religious Drama for the Diocese of Chichester, England



AN open-air play! Is one's first thought of burning sun or spattering rain, of damp grass or mosquitoes? The perfect enjoyment of a play out of doors is rare, and the risks are very great. Yet, along

with these discomforts, there comes to most people at the mention of this subject some memory of a scene, more wholly delightful than any viewed indoors, which moved them in a peculiar and unforgettable way.

For Nature can add to the suitable play a witchery that no scene-designer on earth can create. One remembers pastoral performances of "Twelfth Night," for instance, in an Oxford College garden, which moved the audiences to tears simply by this consonance with Nature; and one can see how Milton reckoned on the same power in the style of his "Comus," written for pastoral playing.

A moment's thought on the plays which do well out of doors will show that two qualities mainly conduce to success. The first is simplicity of thought and characterization. The open air is no place for complex psychology. One might wonder whether, but for the growth of towns, the science of psychology would ever have existed. Certainly in the open-air theater the audience is in simple mood. The romantic emotions appeal to it; what is true and tender, even if it be improbable, is willingly accepted.

This is probably the chief reason why there is a gulf fixed between the modern playwrights and the open air. Shakespeare, Molière, and their contemporaries are the staple bill of any outdoor company today, and very few modern plays can be used. The modern writers have learned to make good use of the theater building, with its proscenium frame and all the machinery of illusion; they have become steadily more intimate, subtler, swifter, until their work is poles away from the broad, simple, peaceful movement of the outdoor play. Naturally, Shakespeare, who worked for conditions closely approaching those of the pastoral stage, is the author best fitted for it.

Does this mean, however, that the modern use of the outdoor stage can be only for revivals? If so, the outlook is a sorry one, for no art can live on its past. The second characteristic of the pastoral play may show us hope for the future. It is—breadth, in all senses. The play must have strong in it that universality behind the individual story which is a characteristic of all good theater art. Though it be confined to a room in one scene, for instance, its emotions will not only apply to that room. One remembers "Deirdre of the Sorrows" in the open-air theater at Carnegie Tech: the scene of the last act is a tent, but who thinks of that, as the poetry of Synge spreads out all Ireland before him?

. . . . a love will be the like of a star shining on a little harbor by the sea.

I see the trees naked and bare and the moon shining. Little moon, little moon of Alban, it's lonesome you'll be this night, and tomorrow night and long nights after, and you pacing the woods beyond Glen Laoi, looking every place for

Deirdre and Naisi, the two lovers who slept so sweetly with each other.

. . . there will be weasels and wildcats crying on a lonely wall where there were queens and armies and red gold. . .

The power of the imagination is never greater than out of doors. It seemed strange when the Oxford University

against the shining of a white light upon an indoor stage. The mechanics of illusion have been surrendered, and only the essence remains. Night is an influence on the soul.

Outdoors, then, is clearly the place for the poet. It needs his vision, just as the church does. And under the conditions offered by the new Regents Park Theater in London, for instance, it gives him a fine chance to be heard. In more impromptu theaters this is often difficult, however, and deters some poets from essaying the medium.

There is one other type of outdoor entertainment which should be examined here. We postulated breadth as essential; this can be attained in treatment, but also in subject. And on the latter score there has grown up of late years the practice of using drama to express the emotions and aspirations of a large community, such as a city or a profession. Sometimes these dramas are purely spectacular and called pageants; sometimes they combine the mass with the individual and become pageant-plays. This is almost a separate branch of theater art, and is not yet thoroughly understood. The first pageants were series of historical incidents concerning a certain place, strung together with little cohesion, often given with dismal gaps between them. This type still makes frequent appearance; but there are some artists who begin to find means of establishing for the pageant a dominating idea, of which each scene is an expression in a different age. The "Tattoos" at Aldershot and Tidworth each year are magnificent exemplars of the military spirit, and are steadily better unified. This year Greenwich, home of Queen Elizabeth and Drake, gave a superb pageant wherein Britain's prowess on the sea was skillfully worked out as the dream of the town's old pensioners; the continuity of this, and the variation of tempo between scenes, made it thrilling and moving. Set between two Christopher Wren buildings, the funeral procession of Nelson, which actually passed that



DEATH STANDS IN THE GATEWAY
The Acts of St. Richard of Chichester
Chichester Palace Garden, June 1933

Dramatic Society chose to do in broad sunlight the "Rhesus," a play of Euripides which takes place entirely at night. But the fact never entered anyone's head at the performances. Poet and actors created an imagined night which did not conflict with the June beauty of New College garden, though it would not have been at all proof



ORDINATION PROCESSION OF ST. RICHARD

way, will probably never be forgotten by its many thousands of spectators.

The setting, of course, may be of infinite importance, especially to the pageant-play which deals with the life of one man or the events of one spot. An instance of this is the Sussex play of this summer—"The Acts of St. Richard." This saintly bishop is buried in Chichester Cathedral, and lived in the bishop's palace there. The play took place against the wall of this, his own house, on a raised platform

with slopes up to it on all sides so that it was as nearly as possible part of the lawn. It told the story of the saint's life, very simply and with a wealth of the pastoral imagery which best suits natural surroundings; its continuity was skillfully maintained by the author, E. Werge-Oram, a master of this style of play, so that various kinds of incident, great and small, kept interest ever alive. After Richard's death, a pilgrim appeared and appealed to the audience to follow him, as thousands did through



THE DEATH OF THE BISHOP

all the Middle Ages, to the saint's tomb, to give thanks for his life and for the Communion of Saints; and so the whole body of those who had witnessed his life passed quite naturally to his resting place in the Cathedral, where a few minutes' service was held. This play, arising as it did out of the local treasures of the city, was full of significance to the Sussex folk. Drama has done a great work here, in bringing to life one of the people's heroes, hitherto little understood.

These experiences suggest that drama might well be more used for civic and educational purposes. A man of vision to write such plays is essential; there is nothing more deadly than the pedestrian pageant of facts without ideas. But the visions seen, for instance, by the builders of Pittsburgh, especially by such a man as Andrew Carnegie, surely give a poet more than enough to work on. The most modern of our theatrical thinkers are striving to leave facts for ideas; here is a magnificent chance. The effect of such a play well done is not in doubt. It is the surest way to show men again the clear path of adventure for the Good Life which they have lost in a maze of material acquisitions.

RESILVERING THE CARNEGIE LENS

A RECENT number of the Literary Digest contained an informative description of the difficult task of resilvering the 100-inch mirror in the Mount Wilson Observatory at Pasadena. The Mount Wilson Observatory is but one of the many institutions created by Andrew Carnegie for the service of mankind, and when he equipped it with the 100-inch lens it was the largest one ever imagined by the astronomical mind.

The mirror must be frequently resilvered due to the speed with which the silver deteriorates and peels under constant exposure to the air. For high

efficiency resilvering must occur at least twice a year, and the glass must be burnished with pads of cotton and chamois each month. All dirt and old silver must first be completely scrubbed and dissolved off—a cumbersome and delicate operation to perform on a priceless circle of suspended glass measuring eight feet across. After it is thoroughly cleaned, the mirror is rocked in a bath of distilled water containing two gallons of rock-candy solution. Eight gallons of silvering liquid are required to renew the surface of the mirror to its former reflecting brilliance.

After reading the account of the resilvering of the 100-inch lens, one is staggered to think of the intricate problem that will arise when the 200-inch lens, whose development is now in progress, must undergo the same renewing at its home in the astrophysical laboratory at the California Institute of Technology.

This newest and most important lens is being made possible through the co-operation of the International Education Board and the Carnegie Institution of Washington. Its greater light-gathering power, according to Walter S. Adams, famous director of the Observatory, will provide for the photography of fainter stars and fainter nebulae, and at the same time will go far in advancing the methods of measuring the heat of stars, in mapping the surface temperature of the planets, in deriving the motions, distances, and physical constitution of stars, in studying the processes of their evolution, and in investigating the structure and development of the millions of island universes which are seen as the merest glimmers of light in the largest existing telescopes.

How far the scientific mind of man has enlarged since Galileo first probed the mysteries of the heavens with his $2\frac{1}{4}$ -inch lens, through which he in his time had completely rendered obsolete the celestial system established by the Ptolemaic astronomers by the use of the naked eye.

THE AIMS OF THE INTERNATIONAL

By HOMER SAINT-GAUDENS

Director of Fine Arts, Carnegie Institute

THE forthcoming exhibition of international painting to open in the Carnegie Institute on October 19 aims to set forth both the various aspects and the trend of modern art. These two goals should not be confused. The various aspects of painting are as bewildering as ever and call for discrimination on the part of whoever

music, is entitled to estimate what is best in painting according to its own particular sophistication. Furthermore, no individual in such a group need bow to a person in another group or accept a dictum of which he does not approve as being the only one which may be permitted to satisfy universal desires. It is not that certain circles



ROBERT B. HARSHE

would survey them. The trend of contemporary art, on the contrary, is assuming a more clear and understandable definition.

In endeavoring to cover the various aspects of contemporary painting, it is becoming increasingly evident that an exhibition which desires neither to preach a sermon nor to promote one form of art, but only to be eclectic, should strive to set forth the artistic response to the visual, emotional desires of all classes of persons who interest themselves in cultured forms of intellectual and emotional recreations.

It may be assumed that any group of persons which reads thoughtful books, which goes to the most ambitious type of theatrical and moving-picture performances, and which listens to serious



C. POWELL MINNIGERODE

music, but that the decisions of these sets, which frequently have been regarded as final, should only be accepted as presenting one point of view, which may properly differ from that of other intelligent groups. Consequently, while there are modern paintings, there are also quite properly academic paintings, fashionable paintings, and, let us say, sporting paintings, representing the varying desires of all who make up our social order.

The trend of contemporary art is quite another matter. Many are urging these days that this trend indicates a reaction against advanced art. How-



MEYRIC R. ROGERS

of men and women of unquestioned emotional acumen who have hitherto stood as the intellectual arbiters of art should be ignored,

ever, if that statement is to be maintained, then, in the same breath it must also be claimed that there is a reaction against academic art. The truth of the situation lies between the two. Contemporary art takes the good from both the academic and the advanced to coordinate empirically a visual taste which follows the trend of all our intellectual and emotional interests. Good drawing, good composition, good color, good tone contemporary art seeks from the academic painters. Freshness of point of view, the notion that a person does not always look horizontally but sometimes up or down, the desire to eliminate details that can better be given by photographs, the wish to concentrate on those elements in visual objects which produce the emotional effect desired, the enthusiasm in the quest for symbolism, the increase in curiosity as to the fundamental peculiarities of life—these things contemporary art borrows from advanced painting in its effort to create an art which is a proper reflection of what we are today.

To seek out the best in these various tendencies and the best in this major trend, and to reward this best by their prizes is the problem confronting the Jury of Award. These three art directors, Robert B. Harshe, of the Art Institute of Chicago, C. Powell Minnigerode, of the Corcoran Gallery of Art in Washington, and Meyric R. Rogers, of the City Art Museum of St. Louis, possess sympathy with the painter's point of view and an understanding and appreciation of the public's attitude. Their problem is not an enviable one. They are faced with a task which would produce a chuckle in the onlooker if it were not so wholly serious. For while it may be easy to compare one academic picture with another, or one advanced picture with another, to compare the ultimate merits of the various schools of advanced and academic painting requires a patience and understanding, and a suppression of personal taste, that few persons possess.

SURPLUS WEALTH

In making a will, money left to the Carnegie Institute should be covered by the following phrase:

I DO HEREBY GIVE AND BEQUEATH TO THE
CARNEGIE INSTITUTE IN THE CITY OF
PITTSBURGH, PENNSYLVANIA

..... DOLLARS

Bequests to the Carnegie Institute of Technology should be phrased as follows:

I DO HEREBY GIVE AND BEQUEATH TO THE
CARNEGIE INSTITUTE OF TECHNOLOGY
OF PITTSBURGH, PENNSYLVANIA

..... DOLLARS

And bequests of books or money to the Carnegie Library should be phrased:

I DO HEREBY GIVE AND BEQUEATH TO THE
CARNEGIE LIBRARY OF PITTSBURGH

..... DOLLARS

The Carnegie Institute stands in immediate need of a further addition of \$3,000,000 to its endowment funds in order to preserve its present standards of public service and provide a reasonable extension of its work.

The Carnegie Institute of Technology stands equally in need of large additions to its endowment funds, and is slowly—but very steadily—building up the \$4,000,000 which it must raise in order to secure \$8,000,000 from the Carnegie Corporation of New York.

THE GOSPEL OF WEALTH

This, then, is held to be the duty of the man of wealth: first, to set an example of modest, unostentatious living, shunning display; to provide moderately for the legitimate wants of those dependent upon him; and, after doing so, to consider all surplus revenues which come to him simply as trust funds, which he is strictly bound as a matter of duty to administer in the manner which, in his judgment, is best calculated to produce the most beneficial results for the community—the man of wealth thus becoming the mere trustee and agent for his poorer brethren, bringing to their service his superior wisdom, experience, and ability to administer.

—ANDREW CARNEGIE

NATURE STUDY AT THE INSTITUTE

Teaching the Children of Our Public Schools the Wonders of Natural Science

BY MILLIE RUTH TURNER



NEVER before have the children of Pittsburgh so needed a holiday from their accustomed environment. The depression, with its long train of privations, disappointments, and humiliations, has had a

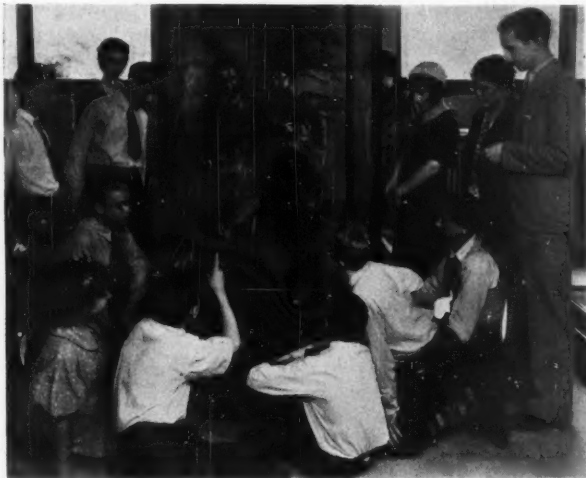
saddening effect upon the spirit of childhood. It has taken a heavy toll of youthful buoyancy and gaiety. In spite of brave efforts to meet changed conditions courageously, many children have developed a restiveness, a discontent, and in some cases, a dull indifference baffling to parents and teachers alike.

A change of scenery is therefore an excellent tonic for these boys and girls, and the Carnegie Institute stands ready to welcome them all. In accordance with present regulations of the Pittsburgh Board of Education, as influenced by the prevailing economic restrictions, classes from only the eighth grades—some eight thousand students—visit the Institute during school hours. These classes come three times during the school year for two-hour periods, each visit being

divided evenly between fine arts and natural history study. The natural history classes take up in succession the study of birds, of mammals, and of botany.

There are those who think that a child has but to be taken through a museum, even though he is rushed along with a hundred others in the wake of a fleet-footed guide, who deals out knowledge in a predigested form, and he will absorb enough information to enable him to "live happily ever after." But this is not true. Children must have time to see, and time to reason from what they see.

The lectures prepared for these children are advisedly not presented in a strictly scientific form, nor are they intended merely to serve as a means of conveying information. Their chief aim is rather, if possible, to stimulate young minds to use their original



STUDYING THE AFRICAN DIK-DIKS IN THE LESSON ON MAMMALS



How does she know it eats vegetables?



How does he know it is a flesh eater?

powers of observation and deduction, which will help them later to gain knowledge for themselves at first hand.

The object of the lectures on birds is to teach the children how, by examining the bill, wings, feet, and tail of a bird, they may learn of its power to run, swim, climb, or fly; of its food, its home, and its migrating habits. At the close of a lecture a mounted bird was handed to a little girl and she was asked to tell the class what she could determine by studying it. The child had never seen the bird before, yet she reported: "It is a fish eater. It will live near the water. It can fly, walk, and wade. In the winter it will migrate because it cannot get its food where the ponds and streams are frozen."

When told that all her statements were correct, she replied with a beaming smile, "Honestly, I never thought I could be so smart!"

But many children do not grasp a subject so quickly. To be sure, they see well, but they fail in their reasoning or they are timid in drawing inferences

from their observations. To give these particular children additional help, the lecture is supplemented by a visit to the Gallery of Birds. Here the instructors dwell upon the same principles which have just been taught in the preceding lecture, but they present them in a different form and with new material. The class now sees the jig-saw puzzles of beaks, wings, feet, and tails assembled in hundreds of beautiful specimens in the habitat groups and in the many study cases. In addition to bird anatomy these exhibits present an effective instance of conservation: a side of nature study strongly emphasized in the Pittsburgh schools. Instructors explain that the museum collections of bird specimens, nests, and eggs available to all students of ornithology are a great protection to bird life, since they make wasteful private collections unnecessary. The economic value of birds is stressed, and an appeal is made for a humane treatment of all dumb beings.

When the mammal lecture is presented, the classes are taught how to

recognize mammals by their covering and how to distinguish flesh eaters from vegetable eaters. A mounted fox, probably the best-known one in America for it is seen annually by thousands of boys and girls, is used to show the front eyes, ears, and nostrils of a flesh eater; a mounted rabbit is an example of a vegetable eater with side eyes, ears, and nostrils. Next follows a study of a collection of feet and teeth. The children soon recognize the distinguishing features of the rodent, the cat and dog family, the hoofed animal, and the various other orders.

The lesson in the Hall of Mammals is most important, for here the newly acquired knowledge is tested and the pupils have an opportunity to use the principles taught in the lecture. They have learned that there are reasons governing the structure of animals, and it becomes a keen intellectual pleasure to apply straightforward childish logic to discover the reason behind the unlimited variety of mouths, ears, eyes, and feet. Only in a museum, with its wealth of material, can instruction of this type be given. The public schools

present excellent courses in nature study, which lay a firm foundation for museum study. But the schools are necessarily limited in their equipment to textbooks and illustrations, and the museum employs no material which could be duplicated in school. The difference can best be described perhaps by a boy's remark: "In school we can read about things and see pictures, but in the Museum we see the real thing."

In the Hall of Botany the classes see plants and seeds from all corners of the earth; their outstanding characteristics are noted, and their economic value is discussed. The habitat groups show clearly how plants adapt themselves; for instance, to a Florida jungle or an Arizona desert. Fertilization is emphasized in the botany lecture, and models of flowers are used to demonstrate the floral mechanisms for shedding pollen and attracting insects. An effort is made to impress these school visitors with the mystery and romance of plants, and to leave them with the idea that common weeds may furnish as interesting entertainment as Mickey Mouse. Just now there is temporarily



TEACHING THE POLLENIZATION OF THE LILY IN THE BOTANY LECTURE

installed in a window of the lecture room a hive of bees, placed there through the courtesy of T. P. Webster, of the Allegheny Vocational School. Glass sides make it possible to observe the private lives of the bees and their intricate movements as they store the nectar obtained from the flowering locust trees in Schenley Park, near by. These insects are rapidly gaining the attention of many people, especially that of the boys. A few days ago a little boy of first-grade age rushed up and breathlessly inquired, "Where are them bees supposed to be at?"

Many of these children are introduced to the Institute for the first time when they come with their class. After they have once learned the way, it is gratifying to note how many of them constantly return for further study. Stirred perhaps by the lectures, which are prepared with the eighth-grade pupils in mind and are presented in vocabularies designed for their comprehension, the many collections on display take on a new and fuller meaning. They have learned to classify, to some extent, the crowd of wonders which must at first have produced only a sense of confusion. They come with the intelligent purpose of concentrating upon certain collections. They have learned what to look for and how to interpret. These children have found a new and constructive use for their leisure time. Since they are occupied with real material and are unhurried and uninterrupted, they make great advancement in self-education.

The instructors are most grateful to the principals and teachers of the public schools for their understanding interest and unflinching cooperation in bringing the classes to the Institute. Theirs is the work of supervision as they come by chartered street car from all parts of the city, and it is due to them that the children are inspired with a desire to know the advantages of this great Carnegie enterprise. Without their support our teaching might be a burden instead of a pleasure.

THE PITCAIRN GIFT OF BIRDS AND EGGS

THE CARNEGIE MUSEUM received recently through the generosity of Mrs. James R. Pitcairn, of Lynnhaven Road, a collection of birds and eggs, which had been collected by her son, William G. Pitcairn, whose death in early manhood some years ago cut short a promising career in the field of ornithology.

Mr. Pitcairn was an enthusiastic young naturalist and student of birds, and his collection was made in 1908-10, before the regulations prohibiting private collecting were enacted. There are approximately three hundred specimens of birds, most of which were collected in Allegheny County, and about seventy-five sets of eggs, many with nests. The specimens have been nicely prepared and carefully labeled and will constitute an interesting and useful addition to our study collection of the birds of this region.

The authorities of the Museum are grateful to Mrs. Pitcairn for her gift and commend her thoughtfulness in thus assuring beneficial use and adequate care of this material, which was assembled in a spirit of scientific endeavor.

AN ART MUSEUM A MONTH

DURING 1932 eleven new art museum buildings in the United States were brought to completion, of which six were opened to the public and the others will be opened shortly. One other important museum building was begun. The average cost of those buildings for which figures are available was \$1,000,000, making the total investment in new art museum buildings for the year approximately \$12,000,000. The total investment in art museum buildings at cost is now approximately \$75,000,000, not including temporary structures.



THE GARDEN OF GOLD



PENELOPE was seated under a juniper tree enjoying its cool shade through the heat of a day near the end of summer, when Jason sat down beside her.

"What are you reading, Penelope?" asked the Gardener.

"The most wonderful thing, Jason—this picture! It will interest you. Look they have found the remains of Plato's Academy at Athens."

"No! Please let me see it. What's this?—the Illustrated London News. What a story! After three years of excavation they have established the site of the first public school known to exist in the whole wide world. Mr. Aristophron, a prominent citizen of modern Athens, provided funds for the work, and the Academy of Athens directed it. The ancient descriptions of Pausanias enabled them to make their identifications; and here is a picture of the arena where we listened to lectures—yes, I was a pupil there! And here is another picture of the cubicles, or dormitory quarters, occupied by the students."

"How did it start, Jason, and who was your headmaster?"

"Plato was our headmaster. Think of that, Penelope—Plato! Think of the good fortune of any boy who had Plato for a headmaster! But the idea started with Socrates, who taught his classes in his garden—in the grove, as we say today. Socrates was Plato's schoolmaster, and Plato was Aristotle's schoolmaster—can you imagine any intellectual ancestry to equal that! There they were, the three greatest philosophers of all time, handing down their learning and wisdom by personal contact from one to the other, three in a row."

"And you were there, Jason! What did they teach you?"

"Well, Penelope, you can judge of the severity of the course from a placard

which Plato put upon the cedar door of his school, 'No one can enter here without a knowledge of geometry.'"

"What did geometry have to do with the development of the things we call Greek art?"

"Everything, Penelope. Our great dramatists—Sophocles, Euripides, Eschylus, and Aristophanes—based the structure of their plays on geometrical formulas. I would almost say that Greek courtship and love-making were pursued on geometrical lines."

"How terrible!" ejaculated Penelope.

"But they taught other things: grammar, logic, and rhetoric to give the student a fluent speech; and arithmetic, music, geometry, and astronomy to equip him for his life's work."

"But what made Greece so great above all the world?"

"Her great men, Penelope. The reputation and power of every country are governed by the reputation and power of her great men. And those three schoolmasters—Socrates, Plato, and Aristotle—would make any country illustrious through all time."

GOLDEN FRUITAGE

It is with great delight that we make record here of another gift to the Carnegie Institute of \$25,000, from a source which must be reported by that guess-worthy and provoking word—Anonymous. But whether our generous friends hold themselves in the dark shadows of the unknown, or reveal themselves in the splendor of the noon-day sun, their gifts, whether large or small, bring new triumphs to the exalted mission of the Carnegie Institute.

The June number reported a grand total of \$1,012,101.92 of money gifts recorded in its pages since its establishment some six years ago. This latest sum increases the amount to date to \$1,037,101.92.

THE VERMORCKEN GIFT OF COSTUMES

BY VIRGINIA M. ALEXANDER

Head of Costume Economics, Margaret Morrison Carnegie College

A NEW incentive has been given to the students of the Costume Economics Department of Margaret Morrison Carnegie College with the recent presentation by Mrs. Elizabeth Moorhead Vermorcken of four beautiful gowns of an earlier day. Although the Department already is the proud possessor of the First Historic Costume Library in America collected by the late Jane Fales, the Vermorcken gift of living costumes constitutes the first of its kind to be incorporated into the women's college.

Garments made for living persons and worn by them seem never to lose the life once breathed into them. As a consequence, the value of such a gift lies not only in the observance of the historic detail and excellent workmanship of the period, but also in the warmth of feeling derived from a past that can scarcely be termed dead.

These four costumes were the property of Mrs. William J. Moorhead, Mrs. Vermorcken's mother, who at the time these gowns were worn was Miss Emily Black. A green dress, modeled by Katherine Winslow, a 1933 graduate in Costume Economics, in the accompany-

ing photograph, was made to be worn at the marriage of Mrs. Moorhead's sister Betty to Rodman Wister, of Philadelphia, on April 17, 1872. The other three costumes, including a

bridal gown, are of the same period, and are accompanied by the quaint accessories of the time—postage-stamp bonnet of straw, brilliants and nodding feather, lace mittens, minute folding parasol to be tucked into the reticule, and four or five exquisite fans of ivory, embroidered and painted gauze, maribou, and rose buds. The most interesting point of the exhibit is the resemblance of many features to our own style details of 1933. If we are to follow the belief that seven years intervene between radical

changes in modes, nine cycles have rolled past, bringing back once more the puffed sleeve, flat tilted bonnet, and decidedly feminine glove of sixty-three years ago.

This first gift will be placed on permanent display in the Costume Economics Department, to be joined from time to time, it is hoped, by additional period costumes. The inception and



A WEDDING GUEST OF 1872

growth of such a collection to the equipment will be invaluable to the student who is preparing herself to be a teacher, a buyer, a maker, or a creator of fashions in dress. This gift will undoubtedly prove a precious and lasting reminder of its donor, who has already given to the school nineteen years as an instructor

of English—years of endeavor crowned with success as an author of note. Mrs. Vermorcken, whose third novel "The Forbidden Tree" was published in February, finds her locale in home soil, and is a woman who fittingly has the sentiment to renew inspiration where she found it.

THE NEW CARNEGIE ORGAN

The Opening Recital of the New Season to Be Early in October

THE organ recitals to be given this season at the Carnegie Institute should be of especial interest because of important changes and improvements to be made in the equipment of Carnegie Music Hall. Not only is the organ being rebuilt but two new Steinway concert grand pianos have been ordered, one of which is to be played from the new organ console.

The work of reconstruction on the organ is being done by the Aeolian-Skinner Organ Company in accordance with the ideas of Marshall Bidwell, organist and director of music. As mentioned in the June issue of the Magazine, about a third of the pipes are to be completely renewed, a new console will replace the present one, and some new pipes unique in organ construction will be added. A detailed description of the completed organ will appear in the October issue. The entire summer has been occupied in effecting these complicated changes, and it is hoped that the work will be finished in time for the opening recital in October, the date of which will be announced in the newspapers.

In addition to the biweekly recitals, Mr. Bidwell is planning to give six lectures during Lent, two of which will be taken up with the history and development of the organ, using stereopticon slides, with a detailed explanation of the various features of the new organ.

As an added attraction for the Satur-

day evening programs it is planned to introduce at stated intervals groups from the Music Department of the Carnegie Institute of Technology and some of the more advanced musical organizations from the public schools. The finest types of a cappella—literally, in chapel style, in the tradition of unaccompanied church music—singing will be heard.

For thirty-eight years the Carnegie Institute has held a unique position as a world-famed center for the presentation of organ music. Throughout all these years the great vision and incentive of the generous Founder have been constantly kept in mind—to stimulate a love for music in the hearts of the people of a great industrial city. The great masterpieces of all schools have been presented as well as miscellaneous works within the comprehension of all. Since the main purpose is to popularize great music, it is obvious that this is best accomplished by presenting works which every type of listener can enjoy, for it is not alone the educated musician but the uninitiated to whom the appeal must be made.

Therefore the programs have wisely taken a course which follows midway between the deeply profound and the merely entertaining. The object is to serve all needs and tastes, in order that as many as possible may derive esthetic enjoyment, comfort, and inspiration through the ennobling influence of the most emotional and direct of the arts.



BAD MANNERS IN THE MOVIES

EVERY normal person loves the moving pictures. They are in the main pleasing, diverting, and frequently instructional in many fields of exploration. Their opportunity for serious entertainment to all the people of the world is almost unlimited. In their universal appeal they can—and often do—furnish that one touch of nature which makes the whole world kin.

But there is, we believe, a constant and growing complaint against their bad manners, making us wonder sometimes whether they do not reflect the bad manners of those who produce them. If this is true, there would seem to be no chance for improvement except through the enlistment of those who have good manners.

There has been a series of pictures of late in which the hero knocks down the villain with his fists. Now, heroes in real life do not do this—no, not even when the villain insults the heroine. The young gentleman's task is to lead the young lady quickly out of a bad atmosphere. It is bad manners to fight, and the act of knocking a rowdy down reduces the hero to the villain's social grade, besides giving a false impression to the audience, especially to its young men, as to what constitutes courage.

Then there is the famous movie kiss, "in passion," one of the advertisements declares, "hot from the soul." When moving pictures were in their infancy this kiss was a thing of wonder; but if

it ever had a stirring power it has now become so vulgar and degraded that all classes laugh it to scorn. Once more, it seems to reflect the bad manners of those who create the scene.

In the matter of social habits it does not require a Prohibition devotee to regret that so much space in these plays is given to drinking. This complaint does not arise from the fear of any evil effects of a bad example. No one will want to drink after seeing how crudely it is done in the movies. But these scenes constitute a false presentment of life, and again they become a telltale against the savoir faire of their producers.

We believe that the actors are not allowed to use profanity in speaking their lines, and for that we cry, Thanks! But the producers seem to have exhausted the last use of the word hell in their titles. Hell has been used twenty times in the names of pictures in the past six months. Why? Only because it comes from bad manners.

But most of all the objectionable episodes which go with moving-picture presentations today is the advertising which precedes the appearance of a new film. We repeat one of these blistering announcements, which appeared in many newspapers:

GAMBLING SHIP

PUBLIC ENEMY No. 1 NOW ON HIGH SEAS!

THREE MILES OUT FROM SHORE; WHERE EVERYTHING GOES AND EVERYONE GOES TO DO IT! WHERE YOU CAN RIDE TO HELL AND BACK ON THIS SIN SHIP THAT NEVER LIFTS ANCHOR!

If the authors of these vicious advertisements should have their productions treated with "a beggarly array of empty benches" they would learn in time that it is more profitable to be wholesome in their appeals for public support.

We like action at all times. We like passion and emotion whenever they are decently portrayed in the illustration of the story. We look for characterization, episode, drama as they reflect life in all its variations. We are incurably fond of attending the moving pictures. But we would like to suggest that there shall be a bureau of good manners attached to every studio which shall exercise a final judgment upon the taste and the truth of every scene in rehearsal before it is recorded upon the film.

CAN WE AVERT WAR?

A distinguished correspondent in France, a lady who knows diplomacy to its heart's core, writes thus to the Editor:

"Just now the outlook in Europe is very dark, and some of our neighbors are, to say the least, disquieting."

In such a situation how can we justify the honored men of peace in persisting in their demand for universal disarmament? And yet, is not disarmament the cure for the constant threat of war?

President Roosevelt has recently spoken of the relations between the United States and Canada as a shining example of peace without arms through the fact that our two countries have lived as good neighbors for more than a hundred years with a boundary line of three thousand miles between them, and in all of that time neither side has possessed a fort, a warship, or an armed soldier on guard against the other. In the hearts of both peoples there has been the constant and unshakable will to peace; and in a larger sense that resolution has prevailed at London and among all the British Colonies, so that on the invisible walls of international

division between Great Britain and the United States there has always been the alluring scent of roses, and never the rude smell of gunpowder. The people of both countries have confidently believed that peace can be made secure not by warships but by friendships.

The situation of the European states, however, has been made "disquieting," as our esteemed French friend has intimated, by the aggressive policy of the Hitler government—first, in its ruthless cruelty in disfranchising the whole body of its Jewish citizens for the sole reason that they are Jews; and second, in the minatory attitude of what they call a new Germany against the peace and dignity of the world.

Until Mr. Hitler came into power there was a large and growing sympathy in the heart of humanity toward Germany, which manifested itself in a feeling that the harsh terms of the Versailles Treaty should be modified in those conditions which seemed to restrict the economic life of the German people. In the promotion of this design Germany was relieved of further reparation payments; and there was a sense of kindness and forgiveness toward the German people, out of which it was hoped that a real peace might be developed throughout the world.

But Mr. Hitler's inflamed preachments have revived among many of the German people the insufferable arrogance which drove them stark mad from militarism in 1914; and he seems to be leading them again into stark madness with his poisonous insistence that they are a better race of people than any other on the face of the earth. It was this insane obsession which set the world on fire in 1914; and if Mr. Hitler and his followers are not now held by the powers of Europe within the strict limits of the Versailles Treaty until they recover an equilibrium of modesty, they will bring on another war, believing, or attempting to believe, that they are God's chosen people, justified in subjugating the other nations.

Philipp Scheidemann, a former chan-

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cellor of the German Republic, in a statement printed in the New York Times asks this very pertinent question: "Will the world tolerate in the center of Europe the domination of political adventurers and criminals who trample under foot all law, right, art, and science, and play with incendiary torches around a powder keg?"

It seems clear, therefore, that disarmament will not avail until the mind is disarmed.

RADIO TALKS

[Introducing the fifth series on natural-science subjects, entitled "Nature—Past and Present," broadcast over WCAE every Monday evening at 6 o'clock under the auspices of the Section of Education of the Carnegie Museum.]

SEPTEMBER

- 25—"Moving Day for the Birds," by Ruth Trimble, acting assistant curator of Ornithology.

OCTOBER

- 2—"The 'Berried' Treasures of Fall," by Edward H. Graham, assistant curator of Botany.
9—"What Spiders Do in Fall," by Andrew Lester, science professor, H. C. Frick Training School.
16—"Autumn Leaves," by O. E. Jennings, curator of Botany.
23—"An Artist among the Dragons of the Past," by Sydney Prentice, draftsman.
30—"Pioneers of American Paleontology," by Mr. Prentice.

NOVEMBER

- 6—"Prehistoric Glimpses," by John J. Burke, assistant in Vertebrate Paleontology.
13—"Breathing through the Ages," by Stanley T. Brooks, curator of Recent Invertebrates.

FREE LECTURES

THE 1933 INTERNATIONAL EXHIBITION OF PAINTINGS

OCTOBER

- 23—Homer Saint-Gaudens, director of Fine Arts, Carnegie Institute. 8:15 P.M. in Music Hall.
30—Royal Cortissoz, dean of American art critics. 8:15 P.M. in Music Hall.

NOVEMBER

- 6—Frank Jewett Mather Jr., Marquand professor of art and archeology and director of the Art Museum, Princeton University. 8:15 P.M. in Music Hall.

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